CORPVS SCRIPTORVM DE MVSICA

29

PETRVS DE CRVCE AMBIANENSI

TRACTATVS DE TONIS

Edidit

DENIS HARBINSON

AMERICAN INSTITUTE OF MUSICOLOGY
1976

CORPUS SCRIPTORUM DE MUSICA

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General Editor

PETRUS DE CRUCE

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Edited by

DENIS HARBINSON

AMERICAN INSTITUTE OF MUSICOLOGY
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FOREWORD

Due to the consistency shown by the scribe of this treatise in employing the singular, *exemplum*, whenever this word is used in chapter-headings and sub-headings, it was decided that such usage should be retained unaltered, even though this now results in the scribe's sole use of the plural, *exempla*, (*viz.* in the heading for *Capitulum V*) appearing rather incongruous.

The musical notation of this treatise seems to show an attempt to equate the *punctum* with the *brevis* and the *virga* with the *longa*: a process which would appear to be confirmed by the use of both the *plica brevis* (two types) and the *plica longa*. Possibly resulting from this, there appear in the manuscript *virgae* with note-stems of varying lengths and *puncta* with the suspicion of a beginning of a downward note-stem to the right (these *minutiae* are not reproduced in this edition), and also *climacus* forms in which the diamond-shaped notes may be preceded by either a *virga* or a *punctum*.

THE MANUSCRIPT

London, Brit. Mus., Harl. 281, 14th cent.; cod. membr. in 4°, 96 fol. For the contents of this Ms, see *Corpus Scriptorum de Musica* 4, Guido, pp. 28-29.

Abbreviationes quae adhibentur in apparatu critico

eras erasit
etc et caetera
Ex. Exemplum
fol. folium
illeg illegibile
marg margine
om omisit

[1]Petro de Cruce Ambianensi

Capitulum I

Incipit Tractatus de Tonis a Magistro Petro de Cruce

[fol. 52v]

[1]Dicturi de tonis, primo videndum est quid sit tonus et unde dicatur. [2]Tonus ut hic accipitur est quaedam regula qu*a*e de omni cantu in fine diiudicat.

[3]Octo sunt toni. [4]Primus vocatur autentus protus, id est auctoritate primus. [5]Secundus vocatur plaga proti, id est pars primi. [6]Tertius vocatur autentus deuterus, id est auctoritate secundus. [7]Quartus vocatur plaga deuteri, id est pars eius. [8]Quintus vocatur autentus tritus, id est auctoritate tertius. [9]Sextus vocatur plaga triti, id est pars eius. [10]Septimus vocatur autentus tetrardus, id est auctoritate quartus. [11]Octavus vocatur plaga tetrardi, id est pars eius.

[12]Quatuor sunt litter*a*e finales, scilicet D.E.F.G., et dicuntur finales quia isti toni regulariter finiuntur in ipsis. [13]Tres sunt litterae affinales, scilicet a.b.c., et dicuntur affinales quia supple*a*nt vices aliarum quatuor; et hoc est quando aliqui tonorum, qui non possunt in finalibus litteris finiri propter suum ascensum vel propter sua principia, tunc finiuntur in istis.

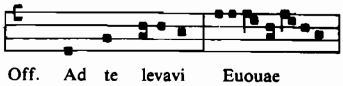
[14]Primus vero tonus et secundus finiuntur in D., qu*a*e prima finalium dicitur. [15]Tertius et quartus in E. [16]Quintus et sextus in F. [17]Septimus et octavus in G.

[18]Cantus autem primi toni et tertii et quinti et septimi plus ascendunt et minus descendunt quam cantus suorum plagalium. [19]Possunt enim ascendere usque ad octavam vel nonam vel decimam cordam supra finem suum, et descendere unam sub fine suo. [20]Primus vero ratione auctoritatis su*a*e potest accipere primam vocem .a.

1 Petro de Cruce Ambianensi *in marg* / / ambienensi / / Capitulum I *om* / / 11 vocatur *om* / / 12 regulariter *in marg* / / 13 b.c. *illeg* / / aliarum *illeg* / / 14 finiuntur *partim illeg* /

De officiis

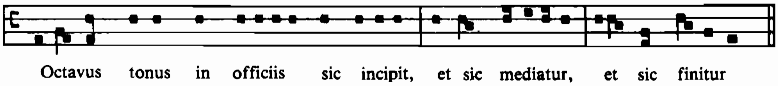
Ex. 10



Ex. 11

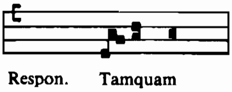
De intonatione officiorum

Ex. 12



[De responsoriis exemplum]

Ex. 13



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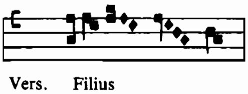

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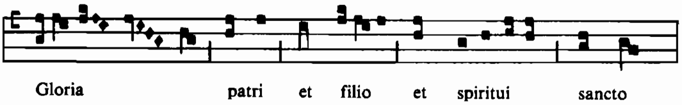
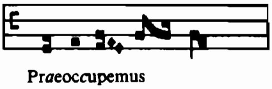
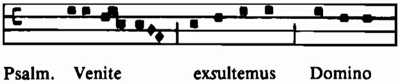


Invitatorium

Ex. 16



Ex. 17



/ *Ex. 11:* Alle. Spiritus domini *pro* Spiritus Domini [----] alleluia /

/ *Ex. 13:* Tanquam /